



ing name of "The Gingerbread Man." It is the work of Frederic Ranken and A. Baldwin Sloane, both with much standing to their credit in the annals of light and pleasant entertainment.

In the story of the work it is said to hold much better together than the majority of its class, although dealing altogether with the realms and creatures of imagination. Kris Kingle is prominent in the proceeding, as are Little Jack Horner, Margery Daw, Simple Simon and other interesting individuals who step out of the story book into flesh and being. Of course such personages need special territory for their exploitations, and this has been furnished in providing Santa Claus Land, Pastryland, and the Aerial Sugar Palace, all locations calculated to stir the scenic painter's fancy.

The Sugar Palace recalls that an important part of the plot is where Jack Horner sees Princess Sugar Plum carried off in an airship to the home of King Bunn by one Machavelius Fudge. Before a union is effected between the rightful lovers, the forces of Fairyland and the nursery are in a terrible commotion, and plenty of novel business is introduced for the general delectation of the audience. Particular stress is laid upon the elegance of scenic effect and the costumes. One incident of which much is expected is where Kris Kingle, in his proverbial costume, with silver reins and a golden sleigh, drives a team of pretty reindeer girls of the chorus. Another scene incident claimed to be especially novel, is a fire-spouting dragon, who keeps itself busy helping out the conspiring elements of the story. Among the cast are many notable players, such as Evelyn Frances Kellogg, Nellie Nice, Mabel Day, Annie Dressler, Fannie Martine, Amy Thompson, Lulu Borden, Fred Nice, Ross Snow, Garrick Major, James McElhern, Percy Matson, Lute Vrohman, Bert Lovey, and a great beauty chorus of well-trained voices. This with an augmented orchestra under Fred Walz, makes a complete organization numbering sixty-two people; and the same production that marked its run at the Liberty theatre, New York City, will be presented.

"Painting the Town."

The new three-act musical spectacle presented by Charles H. Yale is announced as the attraction at the Salt Lake theatre next Thursday, matinee and night. The play is an unusual, bright and clever one, and the story being of the bright side of city life, full of hustle, bustle and go, constructed for laughing purposes only, met with unusual success in every city where it has been presented. The music is new, striking and original, while the scenery and costumes are of the most elaborate description, with many new and striking mechanical effects. The company, headed by those very

Bondman" here as the work of Caine, twenty years after its publication; for, in 1888, when the novel first appeared, he was an avowed enemy of the theatre. Ten years later, expressing himself as of the belief that he was performing an ethical duty, he dramatized his novel of "The Christian." Since then the theatre has proved an attractive field for him, for he followed that play with a dramatization of "The Eternal City" in 1892 and that, in turn, with a dramatization of "The Prodigal Son," in 1904.

"The Bondman" was dramatized by Caine for production last season as the annual autumn play in London's huge theatre, the Drury Lane, where it was staged on Sept. 26, 1906, with magnificent and massive settings and splendid detail, and with a cast notable for its array of well known names. It ran in Drury Lane till forced off, in mid-December, by the advent of the holiday pantomime, but was transferred to the Adelphi theatre, where the run continued until May 31, 1907. It was in the closing weeks of that London run that William A. Brady saw the play, looked upon Jason as a good role for Mr. Mackaye, and imported it, together with the production devised for Drury Lane.

Vaudeville at Orpheum.

Judging from advance notices received, a superior bill of attractions will be given at the Orpheum next week. Here is the program:

Picchiani Troupe, Italy's greatest acrobats; Jules and Ella Garrison, in "An Ancient Roman"; Jordan and Harvey, in "Two Sons of Israel"; Anna Woodward, prima donna soprano; Czinka Panna, cymbal virtuoso; Ferrell Brothers, comedians and sensationalists; the kinodrome and orchestra.

As headliners come the Picchiani Troupe. There are eight people in this company, five women and three men. They come heralded as Europe's greatest acrobats. Their work is said to be of the most highly finished order, in fact, wherever they have appeared they have been proclaimed the most wonderful acrobatic performers in the world.

Of an entirely different nature is the act of Jules and Ella Garrison. There have been other turns of a similar kind seen here, but this one is said to be in a class all by itself. It is a real burlesque on ancient Roman life and habits, and is one of the most hilarious sketches on the vaudeville stage.

Then there is Jordan and Harvey, who present an interesting, entertaining and original act, entitled, "Two Sons of Israel," which has made good everywhere.

Miss Anna Woodward is one of the features of the bill. She is a soprano, and made a reputation for herself with the Pittsburgh band as soloist. She is now in vaudeville, and her offering in this week's program will be one of the most popular vocal acts ever presented in the theatre. One of her encore numbers is a song called "Samland," which is said to be one of the most tuneful bits of music heard in a long time.

By way of variety, Ferrell Brothers, who are billed as comedians and sensationalists, promise to give an entertainment both novel and unique, an act that is said to have provoked as many



Fred J. Nice and his John Dough girls in "The Gingerbread Man" at the Theatre.

THIS WEEK AT THE THEATRES

• Salt Lake Theatre—Monday evening, Creston Clarke in "The Power that Governs." Tuesday and Wednesday evenings and Wednesday matinee, "The Gingerbread Man." Thursday matinee and evening, "Painting the Town." Friday and Saturday evenings and Saturday matinee, Wilton Lackaye in "The Bondman." Orpheum—Tomorrow evening and all week, matinee every day except Monday, vaudeville. Grand—This evening and all week, matinee Wednesday and Saturday, "King of the Opium Ring." Lyric—All week, "A Japanese Courtship."

"The Power That Governs."

"The Power that Governs," the new and modern American drama in which Creston Clarke will be seen at the Salt Lake theatre on Monday evening, came into being as a direct result of a desire expressed by Mr. Clarke for a strong, virile vehicle of the present time, in which he could be seen in twentieth century garments. That wish was expressed by Mr. Clarke some three years ago in the presence of his wife (Adelaide Prince), who, to the actor's surprise, immediately offered to furnish what he desired, if she were given the time and opportunity. Miss Prince had done some creditable stage writing earlier in her career, but her husband had no idea that her ambitions were along such lines. The idea, however, struck him favorably, as it did later his manager, Jules Murry. So, some few weeks afterwards, with the purpose of gathering material and familiarizing herself with the atmosphere which she intended to ingenerate in the drama, Miss Prince left for Mexico. There she took up her residence in the Sierra Madre, and for nearly two years, while her husband was achieving unusual success in Shakespearean repertoire and as "Monsieur Beaucaire," she kept steadily at work. Returning to New York at the close of the last theatrical season, she offered her manuscript to her husband and to Mr. Murry. The play in manuscript form appealed to the manager and the actor as possessing many situations of unusual strength, dialogue that was no less than brilliant, and an atmosphere that, while being typically and forcefully American, was different to that of any other production made in late years. Seen at rehearsal, Miss Prince's work impressed them more than ever, and several weeks ago when asked their opinion of it, Messrs. Clarke and Murry coincidentally declared their belief that it will prove to be "the great American play."

"The Gingerbread Man."

It is only fair that the sterner sex should be given a chance, no matter what the particular business in hand. As a rule, for years past, the domain of musical comedy, or at least a large section, has been given over to the "girl." From capital A to capital Z, the dictionary has been ransacked to find adjectives qualifying the "girl" in some of her numerous incarnations.

Now comes the change. A new work of this school will be presented at the Salt Lake theatre next Tuesday and Wednesday nights and Wednesday matinee that bears the curious, and from the comedy standpoint, now unpromising



WILTON LACKAYE, Who appears at the Salt Lake Theatre in "The Bondman."

funny comedians, Halliday and Leonard, includes such well known artists as Miss Magie King, Miss Madeline Buckley, Miss Lillian Herndon, John L. Guilmette, John Weick, Fred Borneman, Edward T. Connelly, Harry Hewitt, Bert Herbert, the three Sisters Lynch and a large ballet and chorus.

Charles H. Yale for the past twenty-five years has given his entire attention to the presentation of large scenic and costume productions, notably "The Sea King," "The Evil Eye," "The Devil's Auction," "The Twelve Temptations," and other attractions, all of which can, without exaggeration, be claimed to have won not only the entire confidence of the theatre-going public, but to have scored more than usual success. Mr. Yale is the producer of "Painting the Town," and he assures the public that the play is a bright, clean and enjoyable one, interspersed with tuneful melodies and musical novelties, interpreted by clever artists, with sumptuous accessories in brilliant costuming and scenic surroundings. To this end nothing has been left undone that liberal outlay and ability could insure. A special matinee will be given Thursday.

"The Bondman."

Wilton Lackaye, returning after an absence of two years, will, Friday night only, be seen for the first time in this city in Hall Caine's play of "The Bondman," a four-act dramatization of the Marx author's long-popular romance of that title. It seems safe to assert that the theme and fable of the play are known to a majority of the folk who will be interested in seeing it; for twenty years have passed since "The Bondman" first took a place in the popular fiction of our tongue, here and in Great Britain; and, although Caine has in that time been a fecund and industrious writer of novels, none of his more recent books has succeeded in pushing the earlier work out of the popular affections.

It is a strange freak of circumstances that brings a play based on "The

THE PICCHIANI TROUPE, Who appear at the Orpheum this week.

smiles and laughs as any act on the road. Of course, the indispensable kinodrome and Weihe's orchestra will fill their usual important parts.

"King of the Opium Ring."

The Lorch Stock company, now playing at the Grand theatre, will present tonight, for the first time in the west, the famous Chinese-American melodrama, "King of the Opium Ring." This play is a distinct innovation in the line of theatricals, and is a great success owing to its refreshing originality and interesting subject.

This attraction, "The King of the



MAZIE KING, In "Painting the Town," at the Theatre.

afternoon in "A Japanese Courtship," a two-act comic opera of more than ordinary merit. When the curtain rose, Salt Lake gave the performers

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Orpheum THEATRE

ADVANCED VAUDEVILLE

ALL NEXT WEEK

PICCHIANI TROUPE

Italy's Greatest Acrobats

JULES & ELLA GARRISON

In "An Ancient Roman"

JORDAN & HARVEY

Two Sons of Israel.

ANNA WOODWARD

Prima Donna Soprano

CZINKA PANNA

Cymbal Virtuoso

FERRELL BROTHERS

Comedians and Sensationalists

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Production presented as it was at the Liberty Theatre, New York City. A medley of Mirth, Melody and Magnificence.

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